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# COLLECTION OF PICTURES

OF

## W. G. COESVELT, ESQ^RE.

OF LONDON.

PUBLISHED BY
1830.

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OF LONDON.

WITH AN INTRODUCTION

BY

**MRS. JAMESON.**

LONDON:

JAMES CARPENTER AND SON.

MDCCCXXXVI.

# NOTICE.

THIS Collection of Pictures, painted (with few exceptions) by the great Masters of the Schools of Italy, is the result of more than thirty years' research, principally made in countries subjected to the revolutionary disasters which have overwhelmed the South of Europe. But for this calamity many of the best pieces could never have been exported, nor even displaced, as may be easily ascertained by a glance at the historical analysis annexed.

Favourable opportunities during a residence in countries plunged in revolution, have placed in the hands of the proprietor a considerable number of specimens, which, after scrupulous investigation, has been reduced to the small quantity which forms his present gallery. When the invading armies in their rapid conquests spread themselves over Italy and Spain, it is well known that little respect was paid to public collections. To glean in such a rich harvest has been the good fortune of the actual possessor. While profiting of such advantages, his constant aim has been to acquire only that which united the essential qualities of authenticity, good preservation, and choice subjects.

It will perhaps be observed, that a greater number of names of artists and fewer specimens by the same hand would have been preferable. But, on careful examination, it will be found that the different styles of the most eminent masters have been attended to. What more interesting and instructive than to find in a single collection objects of fair comparison, wherein the handling and colouring, and the drawing and composition of the same artist may be examined, and the

causes of his high reputation analysed? If the Carraccis, Guido, Dominichino, Titian, Parmegiano, Correggio, and even Raffaelle are often repeated, what amateur can be displeased at such profusion; when the result must be a more perfect knowledge of their varied styles, and a greater admiration of their prolific genius?

Several pieces are sketches for known works, some even painted on paper, but all true and well preserved. To the artist those will prove very valuable, and to the connoisseur very curious, as studies of the principles of the art of painting, and proofs of the industry and labour bestowed by the first masters to attain perfection in their great works. A wax model by Michael Angelo conveys often as high an idea of his conceptions and talent as one of his most elaborate marble statues.

The drawings from the paintings, and the engravings, are by the hand of Mr. F. Joubert, a French artist, who joins to purity of outline great accuracy of execution. The whole is his alone, without any assistance, and has the merit of fidelity and unity, so seldom to be met with in similar publications.

# SOME ACCOUNT

OF THE

# COESVELT GALLERY.

PICTURES, like books, are "for solace, for delight, for improvement;" for solace, as they serve to divert the mind from selfish pain and from low-thoughted care; for delight, in the gratification they afford the imagination and the senses by the graces of form and the harmony of colours; and for improvement, as they excite new ideas and new combinations of old ideas, bring back to us the persons and features of the great men who were among us in the old times, place before us the scenery and habits of countries far removed; all this they can do—and more than this—for it is the veritable aim of all works of high art to elevate us with the sense of both truth and beauty beyond what mere words would impart, and touch us with sympathies which raise us above the smoke and stir of this dim spot—men call the earth—which also is good for beings who have an ultimate destiny so far above it. He, therefore, who brings into his country works of art, such as those of which the following pages preserve a dim but not unwelcome remembrance, has enriched us in a high and moral sense; has provided gratification and improvement for many hundreds; has made many people happier—perhaps one or two better: for we know not often whence the seeds fall which fructify to good in the human soul; and it is on record that the casual sight of a picture once caused the permanent reform of one of abandoned life. But even in the lowest sense of the word, fine pictures are a part of the *riches* of a country; the genuine works of ancient art are as current money as gold in every part of Europe, and the merely commercial value of these objects must necessarily rise and keep pace with the progress of enlightenment and civilisation among nations. Angerstein, the banker and

merchant, has given an immortality to his name, merely by being connected with the first institution of our National Gallery. The command of money during the war enabled him to invest part of his large fortune in pictures of real value, and we see the result. Mr. Coesvelt, likewise a merchant and banker, did, about the same time and through the same means, collect together some beautiful examples of Italian art: but monied men, who have thus from taste and opportunity invested their wealth, can seldom allow it to be locked up in perpetuity. Mr. Coesvelt, in 1836, offered his whole collection to our Government for a certain sum,* not equal to the value of the pictures taken separately. It was not thought advisable to accept the offer. The Emperor of Russia had at the time an agent in London, M. Labinsky, Director of the Gallery of the Hermitage at St. Petersburg. He selected for his imperial master seven of the finest pictures, and for these seven paid nearly half the price that had been demanded for the entire Gallery; for the Alba Raphael and two others, £14,000. The rest were sold by auction at Christie's; and from a note of the sale it appears that fourteen of these went to Florence. The Marquess of Lansdowne, the Marquess of Abercorn, and Mr. Beckford made some purchases. The rest were obtained by picture dealers; and some of them have been frequently in the market since that period.

Previous to the dispersion of his Collection, Mr. Coesvelt published the series of outlines contained in the following pages, accompanied by a short catalogue raisonné. The outlines by M. Joubert have the merit of spirit and accuracy. The proprietor (as it was observed at the time) "was right to employ a French artist; for if an Englishman could have been found capable of designing well enough for the purpose, these are not the days in which such painstaking expenditure of time and talents would have been paid or appreciated." The account prefixed to the outlines, though not uncandid, is meagre; and as a farther account of the more celebrated pictures, and of their present destiny, as far as it has been ascertained, the few notes here subjoined may not be unacceptable.

* For £40,000, as the writer has been informed, but knows not if it be correct.

When the writer visited the Coesvelt Gallery shortly before its dispersion in 1836, it contained the ninety pictures of which outlines are given in the following work, arranged in a handsome house in Carlton Terrace. It was a delightful privilege to lounge away a bright sunny morning within its precincts. The pictures were not too numerous to be considered separately in the course of a single visit, yet so beautiful as to tempt a frequent return ; and many of them of so high a class in point of taste, as to afford perpetual delight and excitement to the fancy. All, however, were not originals. Of the four pictures ascribed to Raphael, one only was a genuine and celebrated picture, (No. 82), the famous Madonna of the Alba family, engraved by Desnoyers. It was painted by Raphael during the three first years of his residence at Rome, (that is, between 1508 and 1511), and placed in the church of Nocera, in the Neapolitan territory, it is said, by Paul Jovius, who was Bishop of Nocera. It was subsequently purchased from the church for 1000 crowns, by the Marchese Carpio, Viceroy of Naples, in 1683-7, and sent to Spain. It then fell into the possession of the Alba family, where it long remained. According to the family tradition, the late Duchess of Alba presented the picture, and an old and excellent repetition of it, to her physician, after her recovery from a dangerous sickness. This Duchess died in 1801 ; and the same physician who had been previously rewarded for saving her life, was accused of having poisoned her, and thrown into prison. He was released by the intercession of Godoy, Prince of Peace, then the all-powerful favourite, and to him was presented one of the pictures in token of gratitude; but the original was sold to Count Burcke, the Danish ambassador to Spain, afterwards ambassador in England. Count Burcke sold it to Mr. Coesvelt for £4,000; and in 1836 M. Labinsky, agent for the Emperor of Russia, purchased it for £14,000. It is now in the imperial gallery at St. Petersburg.

The other three pictures to which the name of Raphael was affixed, Nos. 67, 41, and 80, were all without any just pretensions to originality. No. 41 was an exquisite little copy of a well-known Fresco by Perugino, and by one of his school.

By Fra Bartolomeo, who never painted any but sacred subjects, and was so remarkable for deep devotional feeling and fine rich colour, there were two genuine pictures, Nos. 27 and 28; the latter quite Raffaelesque in conception. This lovely picture was purchased by Mr. Leader, then M.P. for Westminster.

By Giulio Romano, Raphael's scholar, whose heathen tastes and want of purity and refinement placed him far below his glorious master, there were three pictures, Nos. 30, 52, 53. The first, a very fine Holy Family, was sold to the Emperor of Russia. No. 53, a small repetition of the famous picture in the Louvre, (No. 1077), "Venus replenishing the quiver of Love," was purchased by Mr. Beckford. The third picture was neither genuine nor good.

The old copy of the Madonna della Seggiola, attributed to Giulio Romano, was purchased by Mr. Leader.

From the Florentine school were two pictures by Andrea del Sarto. A Holy Family (No. 20) was of great beauty, containing as usual the portrait of his wife, Lucrezia di Baccio, as the Virgin. The other appeared to be from Andrea's school, and probably by the same painter, by whom is the picture No. 17 in the National Gallery. It has all the same faults. It was purchased by Mr. Feuquieres.

The exquisite little painting by Marcello Venusti, from a composition by Michael Angelo, (No. 77), was purchased by Mr. Beckford.

From the school of Leonardo da Vinci there were four pictures; but none which could be ascribed with certainty to the hand of Leonardo himself. The figure of Christ holding the triangle, (No. 83), a picture as highly worked up in point of execution as any production of Leonardo, Passavant ascribes to Luini. It was purchased by the Emperor of Russia. The portrait of the Young Female (No. 79) was marvellous for life-like conception and delicate finish. The outline gives no idea whatever of the principal charm, the tender depth of its shadowy effect—it was like a vision. The most celebrated scholars of Leonardo—Bernardo Luini, Marco da Uggione, and Boltraffio—painted so very like him, and so frequently

repeated his compositions, that nine times out of ten their works are attributed to him.

From the Lombard school, that of Correggio and his imitators, there were fourteen pictures, and no less than *six* attributed to Correggio. Wonderful for spirit and fire, and no doubt genuine, was the beautiful sketch of the Rape of Proserpine, (No. 46), of which I know not who is the happy possessor. No. 81, the Venus and Cupid, a lovely sketch quite worthy of Correggio, was probably genuine. It has gone to Florence. Of the other four pictures, the writer cannot speak with certainty. Of the well-known Riposo at Naples, ("The Zingarella" said to be a portrait of Correggio's wife Girolama,) there exist innumerable copies, early and late. No. 66 was a very good one.

By Parmegiano there were also six pictures; Nos. 15, 24, 36, 40, 42, and 49. The first of these, a graceful Virgin and Child, attended by three angels, was bought in by Mr. Coesvelt at the sale. No. 42, another charming composition, was purchased by Mr. Beckford. The Circumcision (No. 49) contained some heads of wondrous beauty; and the Ganymede, (No. 40), a sketch for a ceiling, was very spirited. *Grace* was the characteristic of this painter; in seeking it he often lost sight of simplicity, and fell into exaggeration and affectation; but nothing can exceed in elegance his best works. The little picture of the Flagellation, (No. 36), very grandly designed, was bought by J. Vivian, Esq.

By Schidone, who was a successful imitator of Correggio, the Holy Family (No. 21) was charming. It was purchased by Mr. Norton, an eminent picture dealer.

The Venetian pictures were generally fine; though none were absolutely first-rate specimens. By Giov. Bellini, considered the founder of the school, there was a Madonna with several Saints, (No. 25), now in the possession of Mr. Ashton Yates. A very extraordinary and fascinating picture was the Giorgione, (No. 64), now in the possession of Mr. Hope. The outline gives no idea of the exquisite colour and the management of the chiaro-scuro, by which the two heads were relieved against each other. No. 69, by the same painter, called a Head of the Duke of Salerno, is

at present in the collection of the Marquess of Lansdowne, at Bowood.

The most remarkable picture by Titian was No. 18; the portrait of his daughter Cornelia Vecelli, as the Daughter of Herodias. There are perpetual repetitions of the same figure, in which she holds sometimes a basket of fruit, sometimes a casket; but this picture is identical with the first sketch in black chalk still existing, and probably the original. The writer is ignorant of the destiny of this precious picture. Nos. 16 and 39, the Holy Family and the Rape of Proserpine, were also valuable and genuine pictures. The latter, a mere sketch, but full of animation and poetry, might be compared with Correggio's version of the same subject, (No. 46). No. 58, the Study for the Head of Danaë is now, as the writer believes, in the possession of the Marquess of Lansdowne.

By Sebastian del Piombo, the Holy Family (No. 34) was considered one of the master's grandest productions, in which he had sought to combine what he most admired in the works of his great cotemporaries, Michael Angelo and Raphael. This fine picture has never yet been engraved, though admirably adapted for that purpose. It is now at Florence. By the same painter there was a beautiful copy of Michael Angelo's Silenzio; the same subject so often repeated by Venusti and others from the original fresco in the Capella Sistina.

There were also the doors of a lady's cabinet, painted by Paul Veronese. Diana and Vesta, (No. 75 and 76); and No. 47, Herod's Banquet, a rich and finished picture on a small scale, but crowded with figures.

By Tintoretto (No. 22) appeared chiefly curious as containing the portraits of five cotemporary artists. It is now in the possession of the Marquess of Abercorn.

The pictures by Schiavone (No. 86 and 87) were not very remarkable, except as exemplifying, like those of Paul Veronese, the application of painting, in the 16th and 17th centuries, to the decoration of various articles of civil and ecclesiastical furniture.

From the early Ferrarese school there was a pretty little picture by Mazzolino, (No. 37); and another, richly coloured by Garofalo,

(No. 62).—From the early Bolognese and Umbrian schools there was no specimen.

From the later Bolognese school, that of the Carracci, there were besides Landscapes nineteen pictures. No. 63, by Ludovico Carracci, is one of those exquisite cabinet pictures painted while his fancy was full of Correggio ; the Virgin and Child, enthroned and worshipped by St. Agnes, St. Cecilia, St. Margaret, and St. Mary Magdalen ; the attitude of the latter figure being taken from Correggio's St. Jerome at Parma.

The Flight into Egypt (No. 12) by Annibal, representing the holy fugitives in a bark with angels for the mariners, had much grace and novelty. It was purchased by Mr. Norton. — The Maries at the Tomb of Our Saviour, (No. 14), also by Annibal, a subject which he often repeated, was purchased by the Emperor of Russia.

The pictures by Domenichino (Nos. 1, 6, 23, 68, and 78,) were generally distinguished by the fine drawing, the elevated expression in the heads, and inspired eyes, which form the principal merits of the painter. The St. Helena and the fine Sybil (Nos. 1 and 6) were obtained for the Emperor of Russia.—The beautiful " Cupid leaning on his bow," (No. 23), also went to Russia.—No. 78 is the same subject, if not the same picture, now in the possession of Mr. Rogers.

Of the pictures by Guercino, (Nos. 3 and 29), the first, a beautiful and celebrated subject, painted in his best manner, fell into the possession of Mr. Beckford. There is a well-known Vanity and Modesty by Leonardo, which (in the engraving at least) should be compared with this. The other picture seemed heavy and commonplace in comparison.

Of the seven pictures by Guido, (Nos. 4, 31, 35, 72, 73, 74, and 89), several were remarkable and of different periods. It is well known that Guido changed his style of colour and effect three times. No. 89, a fine repetition of the famous " Massacre of the Innocents," now at Bologna, remained unsold. It was not unworthy of our National Gallery. The two heads, " Modesty and Liberality," were very interesting.—The finest of the two pictures by Albano, (Nos. 56

and 57), a beautiful mythological group of the Birth of Adonis, was purchased by M. Nieuwenhuys.

Of the Spanish school there were two pictures: No. 32, the Immaculate Conception, by Murillo; and No. 55, rather a common-place picture, attributed to Spagnoletto.—And of the Flemish school two examples, both fine, though not very important; an admirable Head of a Monk by Rubens, (No. 32), painted with truly Italian *gusto;* and a Magdalen by Van Dyck, (No. 19), so splendidly coloured, and so impressed with the more elevated taste he learned in Italy, as to have been sometimes mistaken for a Titian.

Besides these historical pictures, the Collection included thirteen Landscapes. The Claude (No. 17) was purchased by Mr. Beckford. Nos. 44 and 45, two exquisite little Landscapes by Domenichino, are said to be now at Florence. The grand Landscape of Salvator Rosa, (No. 90), with Tobias and the Angel, remained unsold. Another (No. 8) was purchased by Mr. Beckford. Two Landscapes by Gaspar, and one by Nicolo Poussin, (Nos. 9, 10, and 26), have frequently changed hands since the sale of the Collection.

In conclusion; as the dispersion of this fine Gallery must be regretted by all who love art, the value of a catalogue with outlined memoranda of the pictures, and these drawn in a very pure and correct style, will be apparent to every one; and particularly felt by those who have seen and wish to recall the pictures distinctly to the mind's eye. Even a slight memorandum of such a composition as the Venus of Correggio, or the Holy Family of Raphael, will make it start up before the fancy in all the beauty of various tint, all the magic of chiaro-scuro. To those who have *not* seen the pictures, a correct outline which would enable the amateur to identify them at any future time is always of value; a slight variation in the accessories will in some cases afford the only means of distinguishing a genuine work from a good copy or old imitation;—at least to those who are not *de la premiere force* as connoisseurs. And how few of those who traffic in pictures, and can gabble of them in the most recondite phrases, deserve the name!

# SUMMARY OF THE PICTURES.

## FIRST ROOM.

### No. 1.
### DOMINICHINO.

2 ft. 8 in. by 2 ft. 2 in. Oval.

St. Helena, the Mother of the Emperor Constantine, with the Instruments of Torture found with the true Cross, which in the legend is said to have been discovered by her. It is the portrait of the painter's daughter, and the same head is repeated throughout the frescoes of the history of Sta. Cecilia, in the Church of St. Louis in Rome.

### No. 2.
### JULIO ROMANO.

3 ft. by 2 ft. 4 in. On panel.

A Copy from the celebrated Picture (La Madonna della Sediola) by his master Raffaelle. It is square, while the original is circular. The handling is full and vigorous, and the redness of the flesh tints indicate the painter. There is a rare old print of the same form, with the name of Julio Romano.

No. 3.

## GUERCINO.

3 ft. 5 in. by 2 ft. 8 in. Oval.

Vanity and Modesty. Half-length figures. The heads and the draperies tastefully disposed, the shadows light and transparent, so rarely seen in his works, which are in general sombre and opaque.

No. 4.

## GUIDO RENI.

3 ft. 4 in. by 2 ft. 9 in. Oval.

Charity. A female, grouped with three children. It is of the finest time of the artist. These were obtained in Rimini.

No. 5.

## CARLO DOLCE.

3 ft. by 2 ft. 5 in.

Andromeda chained to the Rock. Half-length figure. Precious both as regards its finish and the grand character of the head. Painted on a gold ground. From Rome.

No. 6.

## DOMINICHINO.

2 ft. 9 in. by 2 ft. 2 in.

The Delphic Sibyl, with Hands and Scroll. An inspired head, with Greek inscription. Differing from the Sibyls of the Capitol and the Borghese, painted more boldly. Engraved.

## No. 7.

## CLAUDE LORAIN.

1 ft. 8 in. by 2 ft. 2 in.

Landscape. Sun-set, a slight vapour over the sea, of a clear and glowing tone. From the collection of General Klaine.

## No. 8.

## SALVATOR ROSA.

1 ft. 7 in. by 2 ft. 2 in.

Landscape. Remarkable for its repose, clearness, and transparency. A specimen more carefully studied than is usual with this master.

## No. 9.

## NICHOLAS POUSSIN.

1 ft. 7 in. by 2 ft. 1 in.

Landscape. Distinguished for its expanse, its brightness, and the classic character of its composition.

## No. 10.

## GASPAR POUSSIN.

1 ft. 7 in. by 2 ft. 2 in.

Landscape. View of the Grotto Ferrata at Sun-rise.

The two last pictures are of the good time of these celebrated masters. Purchased from the Duc de Jesso in Naples.

## No. 11.

## GIORGIONE.

1 ft. 1 in. by 1 ft. 11 in. On panel.

Soldiers having their Fortunes told by an old Astrologer. The firmness of handling and brilliancy of colour are seldom to be met with. It had been attributed to Pietro della Vecchia.

## No. 12.

## LUDOVICO CARACCI.

1 ft. 3 in. by 1 ft. 8 in. On copper.

The Holy Family crossing a River, accompanied by Angels. The Boatman equal to Dominichino's, known in Bologna by the name of the "Barchetta." Engraved.

# THE GALLERY.

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## No. 13.

## ANNIBAL CARRACCI.

4 ft. 4 in. by 6 ft. 4 in.

A grand Landscape. View in the Apennines, with the Convent of San Miniato near to Bologna. Brilliant and harmonious in tone, and one of the best works of the master.

## No. 14.

## ANNIBAL CARRACCI.

3 ft. 11 in. by 4 ft. 9 in.

The three Maries at the Tomb, the Angel announcing the Resurrection of the Saviour. Both the figures and draperies possess the greatest purity of design. Formerly in the collection of the Duke della Torre at Naples, afterwards in that of Lucien Bonaparte. It has been several times engraved.

## No. 15.

## PARMEGIANO.

5 ft. 6 in. by 4 ft. 3 in.

The Virgin seated, with the Infant Jesus standing on her knee, receiving the Offerings of the Angels. Remarkable for the amenity of the heads, the attitudes, and the brilliancy of its colouring. From the Ottolini Palace in Lucca. The angels are repeated in the St. Catherine of the Borghese Palace.

## No. 16.

## TITIAN.

3 ft. 4 in. by 4 ft. 8 in.

The Virgin seated in the midst of a grand Landscape, with the Infant Jesus on her knees, caressed by St. Catherine, and St. John presenting Fruits. In the background the Annunciation to the Shepherds is introduced by way of episode. This rare specimen was placed in the sacristy of the Escurial. It is described by Conca and other authors as a classical work of the master. Engraved.

## No. 17.

## CLAUDE LORAIN.

3 ft. 10 in. by 5 ft. 8 in.

Landscape. Sun-set, brilliant and clear. The foreground painted firm and broad; in the middle ground is a River with Fishing-boats, and a Hill surmounted by a Fort. From the gallery of the Constable Colonna. There are two prints from it, and the original design in bistre is extant.

## No. 18.

## TITIAN.

3 ft. by 2 ft. 6 in.

Portrait of his Daughter Lucretia as the Daughter of Herodias. Half-length figure. This picture (often repeated by the master) differs essentially from all that are known. The arms are naked, and the draperies quite simple, to give effect to the flesh tints. The original design, in black chalk, which the proprietor has, is in every respect similar. Engraved.

## No. 19.

## VAN DYCK.

3 ft. 6 in. by 2 ft. 11 in.

Mary Magdalen repentant. The painter has here surpassed himself in the colour, which is truly Venetian, being painted by him while in Italy.

The two last pictures are from the Palace of Santa Cruz, and came direct from Madrid.

## No. 20.

## ANDREA DEL SARTO.

3 ft. 4 in. by 2 feet 6 in. On panel.

The Virgin, Child, and St. Joseph. Full-length figures. The colouring transparent, and the character of the heads fine. From the gallery of Lucien Bonaparte. Vasari describes this picture as painted for the family Salviati. Engraved.

## No. 21.

## BARTOLOMEO SCHIDONE.

2 ft. 11 in. by 2 ft. 5 in.

The Virgin, Infant Jesus, St. John, and St. Joseph. Half-length figures. This rare master was remarkable for the skilful management of his effects of light. It was in the Royal Collection of Capo di Monte at Naples, from whence it was taken when the French army entered that city.

## No. 22.

## TINTORETTO.

4 ft. 5 in. by 7 ft. 11 in.

Christ, with his Disciples, and the Mother of James and John. The composition, the chasteness of design, and richness of colour, rank this specimen as one of his best works. The five heads in the back ground to the left are the portraits of the contemporary artists Bonifacio, Tintoretto, Bassano, Paul Veronese, and Titian. It is from the Zanudo Palace in Venice.

## No. 23.

## DOMINICHINO.

3 ft. 6 in. by 2 ft. 11 in.

A whole-length figure of Cupid with his Attributes. A picture of great purity both in design and colour. The alterations, as seen under the back ground, authenticate its originality.

## No. 24.

## PARMEGIANO.

2 ft. 6 in. by 1 ft. 10 in. On panel.

A Female Portrait. Vigorous in colour and careful in detail. It is supposed to be that of Maria Cornaro, queen of Cyprus under the Venetians.

## No. 25.

## GIOVANI BELLINI.

2 ft. 11 in. by 4 ft. On panel.

The Virgin, with the Infant Christ, St. Jerome, St. James, St. John, and an armed Warrior, bearing a Standard. A fine work by the master of Titian. Obtained from Prince Cerbatoff.

## No. 26.

## GASPAR POUSSIN.

3 ft. 3 in. by 4 ft. 5 in.

Landscape with Figures, a River and Boats, with classic Buildings in the middle ground. The Sky clear and fresh. This was one of the most striking pictures in the Champernoun Collection.

## No. 27.

## FRA. BARTOLOMEO.

4 ft. 9 in. by 6 ft. 5 in.

The Virgin, with the Infant Christ sitting on a Throne, encircled by St. Jerome, St. Anthony, and St. Stephen on the one side, St. Peter, St. Paul, and St. John on the other, with a Landscape back ground. It was painted for the refectory of the convent of St. Mark, in which the artist had taken the habit. Removed from Florence in the first revolutionary invasion by the French. It is believed that a more important picture by this rare master is not to be found out of Italy. Haquin, of Paris, has recently transferred it from its worm-eaten panel to canvass.

## No. 28.

## FRA. BARTOLOMEO.

Circle, diameter 2 ft. 9 in. On panel.

The Virgin with the Infant Jesus in her arms, in a characteristic Landscape. When Raffaelle visited Florence at the age of 18, for the purpose of studying colour under Fra. Bartolomeo, then 35 years of age, he copied this picture, and his copy was till lately in the possession of the family of Lanti, from whom it has been purchased by the King of Prussia.

## No. 29.

## GUERCINO.

3 ft. by 4 ft.

The Angel, appearing to St. Joseph, commands him to go into Egypt. An historical composition, well and skilfully drawn, and clear in tone.

No. 30.

## JULIO ROMANO.

2 ft. 10 in. by 2 ft. 2 in. On panel.

The Virgin reading, the Infant at her feet on a cushion, and the little St. John. Grand in design, well finished, and vigorous in colour. It was one of the ornaments of the gallery of the Count de Fries, in Vienna.

No. 31.

## GUIDO RENI.

3 ft. by 2 ft. 5 in.

The penitent Magdalen. Half-length figure. Pure and silvery in tone. Obtained from a collection in Bologna, dispersed in consequence of the late political tumults. Engraved.

No. 32.

## MURILLO.

8 ft. 2 in. by 5 ft. 11 in.

The Ascension of the Virgin; or, the immaculate Conception. The young Virgin, encompassed in clouds, is supported by groups of Seraphs. Painted in the finest time of the master for freshness and transparency. From the palace of the Count d'Altamira in Madrid.

No. 33.

## SEBASTIAN DEL PIOMBO.

2 ft. 10 in. by 2 ft. 5 in. On panel.

Salvator Mundi, with the Globe in his hand, which can be seen to have been originally painted in a different position. On a golden ground. The draperies are broad, and the head finished with great care. From the Aldobrandini Villa in Rome.

## No. 34.

## SEBASTIAN DEL PIOMBO.

4 ft. 1 in. by 3 ft. On panel.

The Virgin covering the sleeping Infant Jesus with a Veil; behind are the little St. John and St. Joseph. One of the most elaborate works of this great painter. Purchased of the Supreme Junta in Madrid, on the fall of the Prince of Peace in 1806.

## No. 35.

## GUIDO RENI.

4 ft. by 3 ft.

The Virgin with the Infant standing on her knees, holding a Rose in his left hand, in his right (as an emblem) a small Cross, upon which the eyes of his Mother are fixed. The profile heads and the draperies finely disposed, and the general tone rich. From Bologna.

# SMALL CABINET PICTURES.

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## No. 36.

## PARMEGIANO.

1 ft. 11 in. by 1 ft. 6 in. On panel.

The Flagellation of Christ. In composition grand, and harmonious in colour. From the style resembling that of the Florentine School, this picture has been attributed to Balthazar Peruzzi, in spite of the monogram which is on it. Collection Panné.

## No. 37.

## MAZZOLINO DA FERRARA.

2 ft. 2 in. by 1 ft. 5 in. On panel.

Christ before Pilate, with a multitude of figures well grouped and coloured. Some fine bas-reliefs are introduced. It was esteemed in Rome as the chef d'œuvre of this rare and skilful master.

## No. 38.

## SEBASTIAN DEL PIOMBO.

1 ft. 10 in. by 1 ft. 5 in. On panel.

The Infant Christ sleeping on the lap of the Virgin, St. Joseph and St. John. Equal in finish to a miniature. The design is by Michael Angelo. This picture was given by Philip III. to the nuns of the convent of la Soledad, and was purchased of them in Madrid. Engraved.

## No. 39.

## TITIAN.

2 ft. 1 in. by 3 ft. 1 in.

The Rape of Proserpine, and the Nymph Cyane changed into a Fountain. The grouping of the figures, the four pied horses, and the breadth of the landscape indicate the master fully. It was in the Orleans Gallery, and the name of Lambert Suster or Suturman was erroneously given as the painter. Some mistakes of this kind were made in that collection.

## No. 40.

## PARMEGIANO.

9 in. by 1 ft. 2 in.

The Rape of Ganymede. A pretty sketch in oil on paper, for a ceiling.

## No. 41.

## RAFFAELLE.

1 ft. 4 in. by 1 ft. On panel.

Virgin and Child seated on the Clouds, accompanied by Seraphs. It is in his first manner, after the fresco of his master Pietro Perrugino, in Perrugia. It may be by the last painter, but its high finish makes this doubtful.

## No. 42.

## PARMEGIANO.

1 ft. 1 in. by 11 in. On panel.

The Virgin, Child, and St. John. A fine group, with an orange tree in the back ground. Purchased from the Jesuits' convent in Toledo.

No. 43.

## LUDOVICO CARRACCI.

1 ft. 2 in. by 11 in. On copper.

Christ and the Woman of Samaria; his Disciples are seen in the back ground. A small specimen, highly finished.

No. 44.

## DOMINICHINO.

1 ft. 2 in. by 1 ft. 9 in.

Landscape. Sunrise, with Distance beyond the Sea; Jesus on the Shore, summoning Andrew and Simon Peter. The figures and fresh morning tone fine.

No. 45.

## DOMINICHINO.

1 ft. 2 in. by 1 ft. 9 in. Companion.

Christ and the Woman of Samaria. Landscape, warm Sunset, with hilly back ground.

These two pictures were once in the collection of the Rev. Holwell Carr, a distinguished amateur. Engraved.

No. 46.

## CORREGGIO.

11 in. by 1 ft. 6 in.

The Rape of Proserpine. A poetical design for a ceiling, attractive for its flowing execution and harmonious colouring.

## No. 47.

## PAUL VERONESE.

2 ft. 10 in. by 3 ft. 8 in.

Herod's Supper, and the Daughter of Herodias bearing the Head of John the Baptist. It is difficult to find an easel picture by this master so bright and pure, and possessing so lofty a character in its architecture. From the Royal Palace of Buen Retiro in Madrid.

## No. 48.

## ANDREA DEL SARTO.

1 ft. 10 in. by 1 ft. 3 in. On panel.

The Virgin and St. John, with the Infant Christ in the act of bestowing his Blessing. The large fresco, with a different back ground, is in a convent near Sienna.

## No. 49.

## PARMEGIANO.

1 ft. 5 in. by 1 ft. 1 in. On panel.

The Circumcision, with many figures, the heads of which are like antique cameos. This specimen was in the cell of the Prior of the Escurial, where all the most valuable cabinet pictures were placed.

## No. 50.

## CORREGGIO.

1 ft. 11 in. by 1 ft. 6 in. On panel.

The Virgin and Infant Christ, with St. John kneeling, and St. Joseph in the back ground leading the Ass. This picture was constantly on the easel of Sir Joshua Reynolds, and the character of the head of the Infant Christ will be recognised in many of his elegant compositions.

No. 51.

## Bº. SCHIDONE.

11 in. by 9 in. On panel.

The Virgin, with the Infant Christ and St. Joseph in his Workshop. A rare small specimen of the painter. From the Bonnemaison Collection.

No. 52.

## JULIO ROMANO.

1 ft. by 10 in. On panel.

The Virgin, Child, and St. John. A duplicate is in the Parisian Museum, but less rich and full in the painting.

No. 53.

## JULIO ROMANO.

1 ft. 3 in. by 1 ft. On panel.

Venus, surrounded by Cupids, receiving the Arrows brought by Vulcan. A duplicate is in the Paris Museum, with a tent, and the Cyclops at work in the back ground, while the present picture has a landscape with a distant town. Both are true.

No. 54.

## ANNIBAL CARRACCI.

1 ft. 2 in. by 11 in. On copper.

The Virgin, Child, St. John, and St. Joseph. This composition has been repeated, which is not surprising, the subject being so agreeable and attractive.

No. 55.

## SPAGNOLETTO.

1 ft. 9 in. by 2 ft. 5 in.

The Woman accused of Adultery led before Christ. Brilliant and vigorous in its colour, and fine in design. The works of this skilful painter are rarely found of such small dimensions.

No. 56.

## ALBANO.

1 ft. 9 in. by 2 ft. 5 in.

Juno commanding Æolus to unclose the Cavern of the Winds upon the Fleet of Æneas. The Sea, the group of Goddesses, the Cupids in attendance on the Queen of Heaven, Æolus, and the unchained Winds, are treated in the poetical manner of the master.

No. 57.

## ALBANO.

1 ft. 7 in. by 2 ft. 3 in. On copper.

The Birth of Adonis. Diana receiving the new-born Infant, consigns it to the care of a kneeling Nymph; many others, together with Cupids and Satyrs, make up the composition. It is remarkably clear and silvery, and has been attributed to Guido on account of the handling.

No. 58.

## TITIAN.

1 ft. 1 in. by 1 ft.

The original Study of the Head for his Danaë. It is the Portrait of the Princess of Eboli, the friend of Philip II. From the Royal Palace in Madrid.

No. 59.

CORREGGIO.

1 ft. 3 in. by 1 ft. 1 in.

Oil Study on paper. A sketch possessing great roundness. It is the Head of an Angel in the Cupola of Parma.

No. 60.

CORREGGIO.

1 ft. 3 in. by 1 ft. 1 in.

Another more finished Oil Study on paper, of a Child's Head, very effective in its light and shade. Likewise at Parma.

No. 61.

SALVATOR ROSA.

1 ft. 7 in. by 1 ft. 3 in.

Group of Banditti on a Rock near the Sea. Fresh and firm in the painting. The original drawing is in England. Engraved.

No. 62.

GAROFOLO.

1 ft. 1 in. by 1 ft. 5 in. On panel.

The Holy Family, and Saints, in a Landscape. In the best time of this head of the School of Ferrara. From the Akers Collection in London.

No. 63.

ANNIBAL CARRACCI.

1 ft. 4 in. by 1 ft. On panel.

The Virgin and Child raised on a Throne ; below are St. Agnes, St. Catherine, and St. Cecilia. It is painted at the time the artist studied the manner of Correggio.

## No. 64.

## GIORGIONE DA CASTEL FRANCO.

1 ft. 11 in. by 1 ft. 6 in.

A young Man and Woman. The colour is brilliant, and the sun striking on the countenance of the female contrasts finely with the male head, which is in shadow. The touch is bold and firm.

## No. 65.

## P. P. RUBENS.

1 ft. 7 in. by 1 ft. 3 in.

Portrait of his Confessor. It is the model of the St. Felix in the large picture now in the Paris Museum.

## No. 66.

## CORREGGIO.

2 ft. by 1 ft. 7 in. On panel.

The Repose in Egypt, known under the name of La Zingarella. This picture differs in many respects from the one in Naples; there is but one angel, the draperies and back ground are simplified, the details being sacrificed to give increased effect to the chiaro scuro. The single angel is sufficient to identify this picture. It is engraved.

## No. 67.

## RAFFAELLE.

2 ft. 1 in. by 1 ft. 5 in. On panel.

A finished Study for the famous Sta. Cecilia in Bologna, with many remarkable variations. It was under this name when in the cell of the Prior of the Escurial. Engraved by Marc Antonio.

## No. 68.

## DOMINICHINO.

1 ft. 6 in. by 1 ft. 3 in. On copper.

Finished Study of a laughing Cupid, in the act of drawing a Curtain to expose Mars and Venus. It is supposed that the large picture no longer exists, being known only by an old print. From the collection of Prince Talleyrand.

## No. 69.

## GIORGIONE.

1 ft. 8 in. by 1 ft. 3 in.

Head of the Duke of Salerno as a Herdsman, with a Flute in his hand. Painted in oil on paper. In many parts of the face the first black chalk outline may be traced under the colour. This, as well as Correggio's Zingarella, was given by Charles III. to his son Don Gabriel before leaving Naples. Purchased in Madrid.

## No. 70.

## LUINI.

2 ft. 2 in. by 1 ft. 7 in. On panel.

The Virgin, Infant Christ, St. John, and an Angel, in the same positions as in the picture of Leonardo, La Vierge au Rocher, in Paris, but the draperies, hands, and landscape are different, with the addition of an episode of the Annunciation to the Shepherds, taken from a bas-relief by Michael della Robia. The heads possess a greater degree of suavity than the original by the master.

## No. 71.
## LEONARDO DA VINCI.

2 ft. 1 in. by 1 ft. 8 in. On panel.

Two Figures only, from the large picture in the Paris Museum, the St. Anne being omitted. The draperies vary, and the landscape is altogether different; there is an orange tree on the left, and a waterfall on the right, in this. It came from a noble family in Rome, as did No. 70. In the Lawrence Collection of drawings will be found a study of a portion of the draperies, the same size as in this picture.

## Nos. 72, 73.
## GUIDO RENI.

1 ft. 4 in. by 1 ft. 1½ in. Ovals.

Modesty and Liberality. These two precious fragments are all that remains of the splendid picture which was lost when one of the wings of the Prince Rospigliosi's palace in Rome was destroyed by fire. They are well known by Strange's engraving.

## No. 74.
## GUIDO RENI.

1 ft. 9 in. by 2 ft. 1 in.

A Boy lying down, playing with a Bird which he holds by a string. Clear, and freely painted. It is repeated nearly in the frieze of the Farnese Palace, without the goldfinch.

## No. 75.
## PAUL VERONESE.

1 ft. by 8. in. On copper.

Diana, with her Attributes, in a Landscape. This and its companion, which are painted on thick plates of copper, formed the doors to the jewel-case of a Venetian lady.

No. 76.

## PAUL VERONESE.

1 ft. by 8 in. On copper.

Cybele with her Attributes, in a Landscape. Equally good with its companion.

No. 77.

## MARCELLO VENUSTI.

9 in. by 7 in. On panel.

The Virgin, Child, and St. Joseph. The painter has never exceeded this specimen of his art. From Madrid.

No. 78.

## DOMINICHINO.

8 in. by 7 in. On copper.

The Infant Jesus, with the Instruments of his Execution, in a characteristic Landscape. From the Palace in Naples.

# IN CASES.

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## No. 79.

## LUINI, OR MARCO DA UGGIONE.

2 ft. by 1 ft. 7 in. On panel.

A young Female playing on a Guitar. The shadows are unfortunately somewhat darkened, which is injurious to the general effect of the picture. The date of 1520 is on a tablet.

## No. 80.

## RAFFAELLE.

2 ft. by 1 ft. 7 in. On panel.

The Annunciation. The two figures of the Angel and the Virgin are in circles, surrounded by rich arabesques on a black ground. This specimen of the first manner of the master possesses much simple suavity; there is a slight approach to dryness in the outline, indicating the period at which it was painted.

## No. 81.

## CORREGGIO.

1 ft. 7 in. by 1 ft. 2 in. On panel.

Venus, with Cupid seeking to regain his Bow which she has taken, and a crouching Satyr. The beauty of colour, the transparency of the shadows, the exquisite grace of the contours, and the evident alterations made in its progress, sufficiently attest its originality.

The three last-mentioned pictures are from a noble collection, which must not be named.

# ON AN EASEL.

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No. 82.

## RAFFAELLE DA URBINO.

Circle, 3 ft. 3 in. in diameter. On panel.

The Virgin and Infant Christ, with St. John in the act of adoration ; and a Landscape Back-ground. In his second manner, of the highest finish. The expression of the heads, the gracefulness of the grouping, the elegance of the positions, and the cast of the draperies,—in fact, the whole development of the subject (the Presentiment of the Cross) leave nothing to be desired in this chef d'œuvre of the master. It was in the little palace of the Dukes of Albe in Madrid. Engraved by Des Noyers and other artists.

No. 83.

## LEONARDO DA VINCI.

2 ft. 4 in. by 1 ft. 10 in. On panel.

Christ, holding an equilateral Triangle in the left hand, indicative of the Trinity. Half-length figure. The head is a personification of grandeur and intellect. Its finish is equal to miniature, and the chiaro oscuro unrivalled.

# LARGE PICTURES. GROUND FLOOR.

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## No. 84.

## ORISONTE,

STYLE OF GASPAR POUSSIN.

4 ft. 10 in. by 7 ft. 2 in.

Landscape. A highly-studied composition. The aerial perspective, the motion in the waterfall, and its clearness of colour, rank this picture as one of the finest productions of the artist.

## No. 85.

## ORISONTE.

4 ft. 10 in. by 7 ft. 2 in.

Landscape; more mountainous than the former, but equally fine in every respect.

They were both in a manor house of the district of Soria, in the Roman States.

## No. 86.

## ANDREA SCHIAVONE.

6 ft. by 2 ft. 6 in. On panel.

Religion. A female figure, holding a Chalice. Grand in design, and painted with a full and flowing pencil, to tell with effect at a distance.

## No. 87.

## ANDREA SCHIAVONE.

6 ft. by 2 ft. 6 in. On panel.

Peace. Another emblematic figure, holding a Torch, with which she is burning the Instruments of War heaped at her feet.

These two companion pictures carry at their backs marks both of hinges and locks, having formed the doors of the tabernacle upon the principal altar in the Church of the Nuns of Sta. Justina in Venice, a convent destroyed when the French took possession of that city.

## No. 88.

## DOMINICHINO.

5 ft. 2 in. by 3 ft. 6 in.

St. John in the Desert, a figure the size of life. It is exactly repeated in the magnificent picture of the Madonna del Rosario, in the Bologna Gallery; the position of the feet only different, and the lamb is placed by the side of St. Agnes. Purchased in Bologna.

## No. 89.

## GUIDO RENI.

8 ft. by 5 ft.

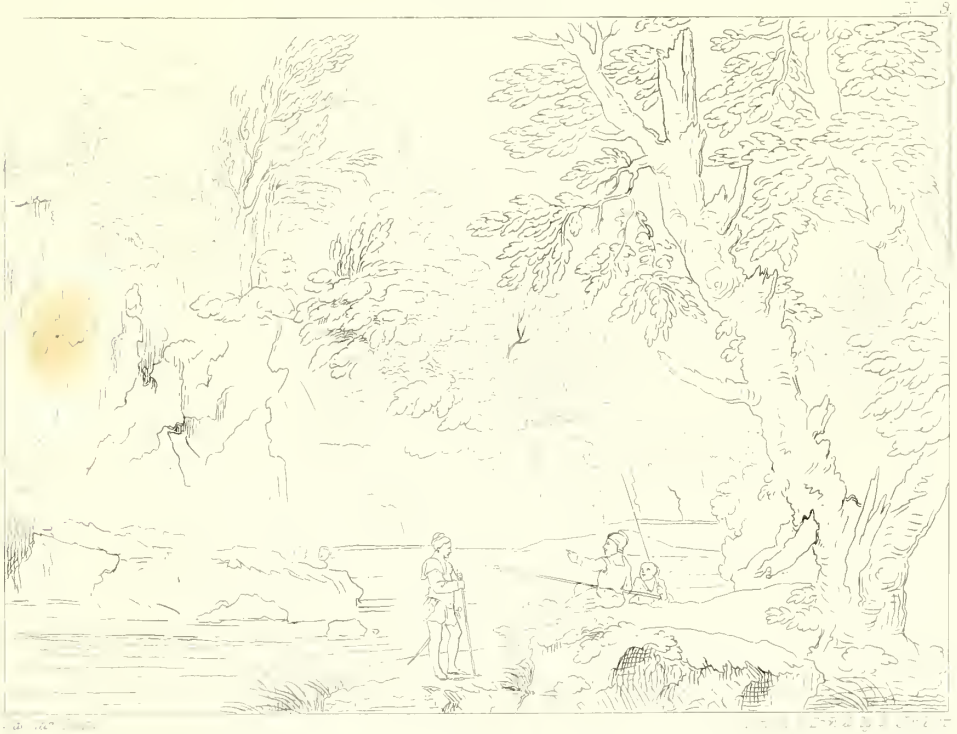
The Murder of the Innocents. It is traditionally known that the Monks of St. Dominic refused this picture in consequence of its not being of the precise dimensions ordered, and that the painter was obliged to paint a second for their church. The numerous alterations that have been made during its painting are visible under the colour, and fully authenticate this repetition. There is in this picture one figure less in the group to the right; it is likewise 18 inches in height and 14 in width less than the one in the Gallery of Bologna, and the brown tints do not approach to blackness.

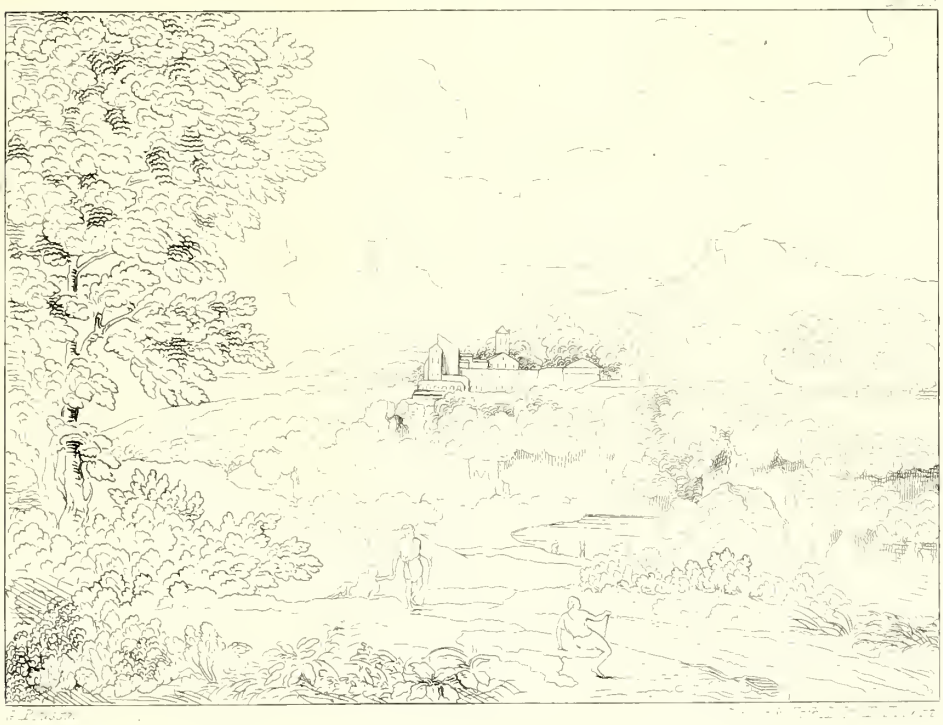
No. 90.

## SALVATOR ROSA.

7 ft. 9 in. by 11 ft. 2 in.

This is one of the largest Landscapes known by the master; it is composed of magnificent Rocks, scathed Trees in the fore ground, with a River and the figures of Tobit and the Angel, and a wooded back ground. The painter never produced a grander or more richly painted picture of the class. Its reputation in Rome was such as to render its removal exceedingly difficult.





Mr Nation

P della Vecchia.

Hermitage

Drawn & Etched by F. Gilbert

Beckford

Schiavone

Drawn & Etch'd by F. Fosbery

London Published by Jan[illegible]

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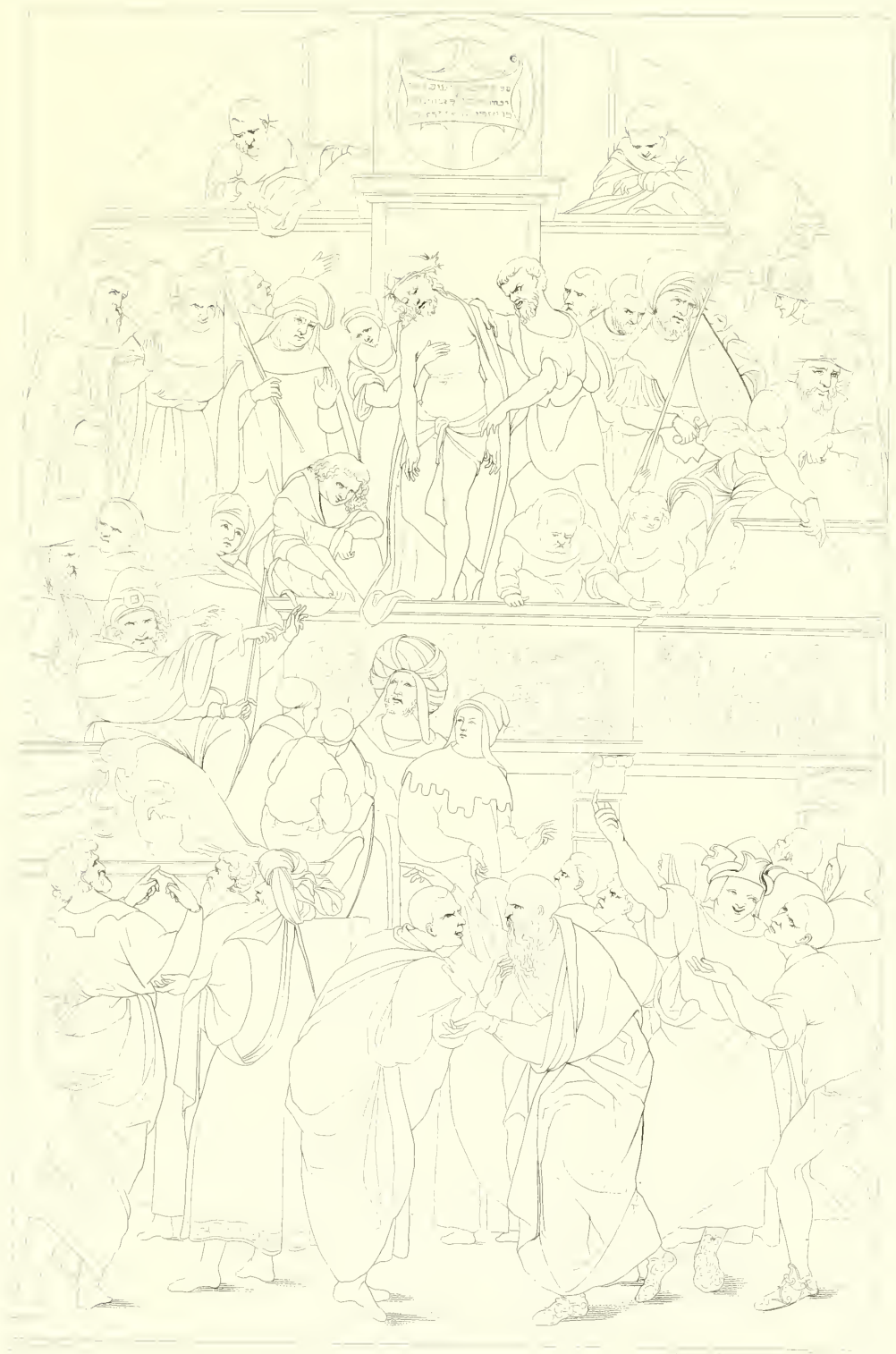

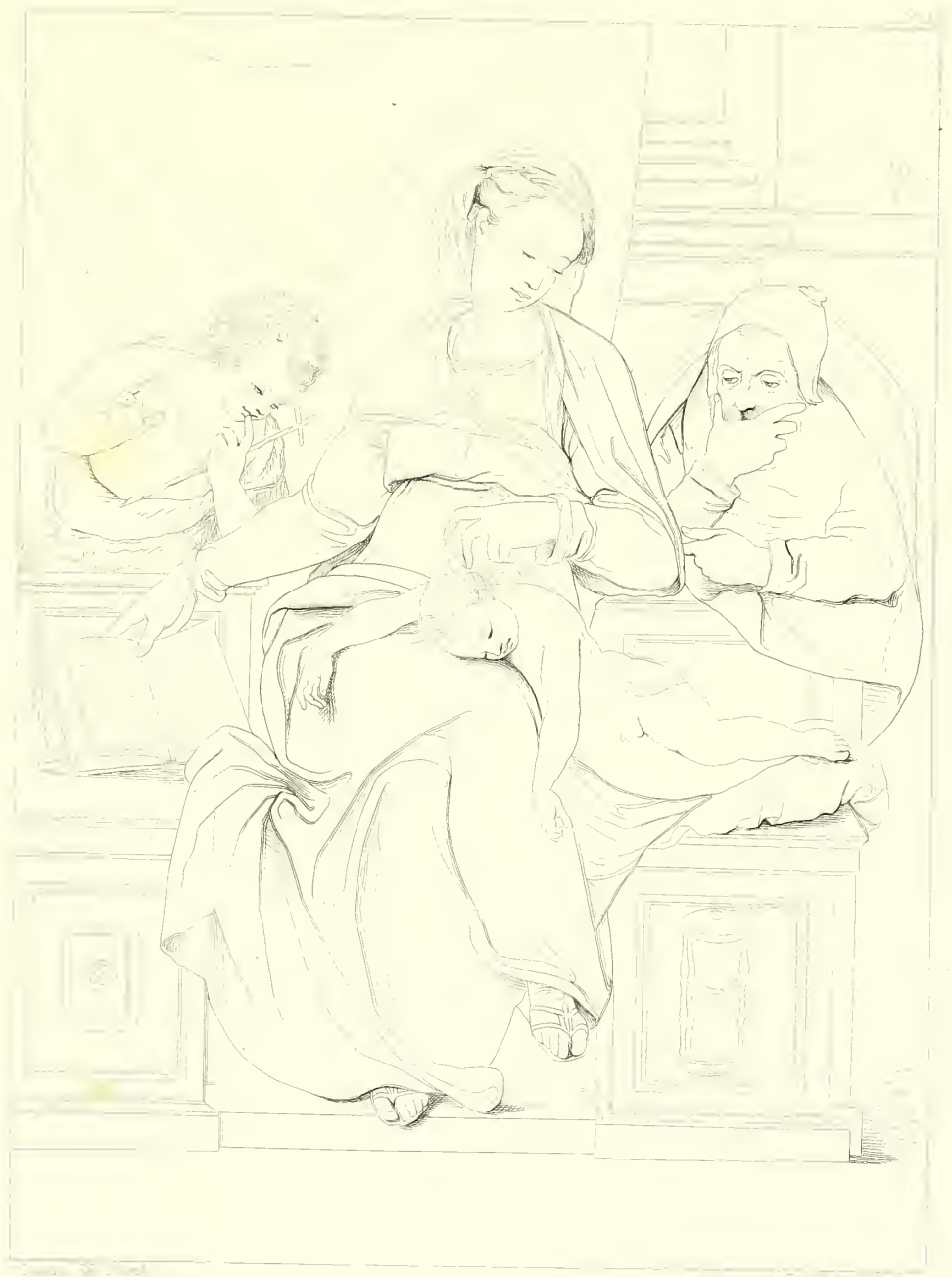

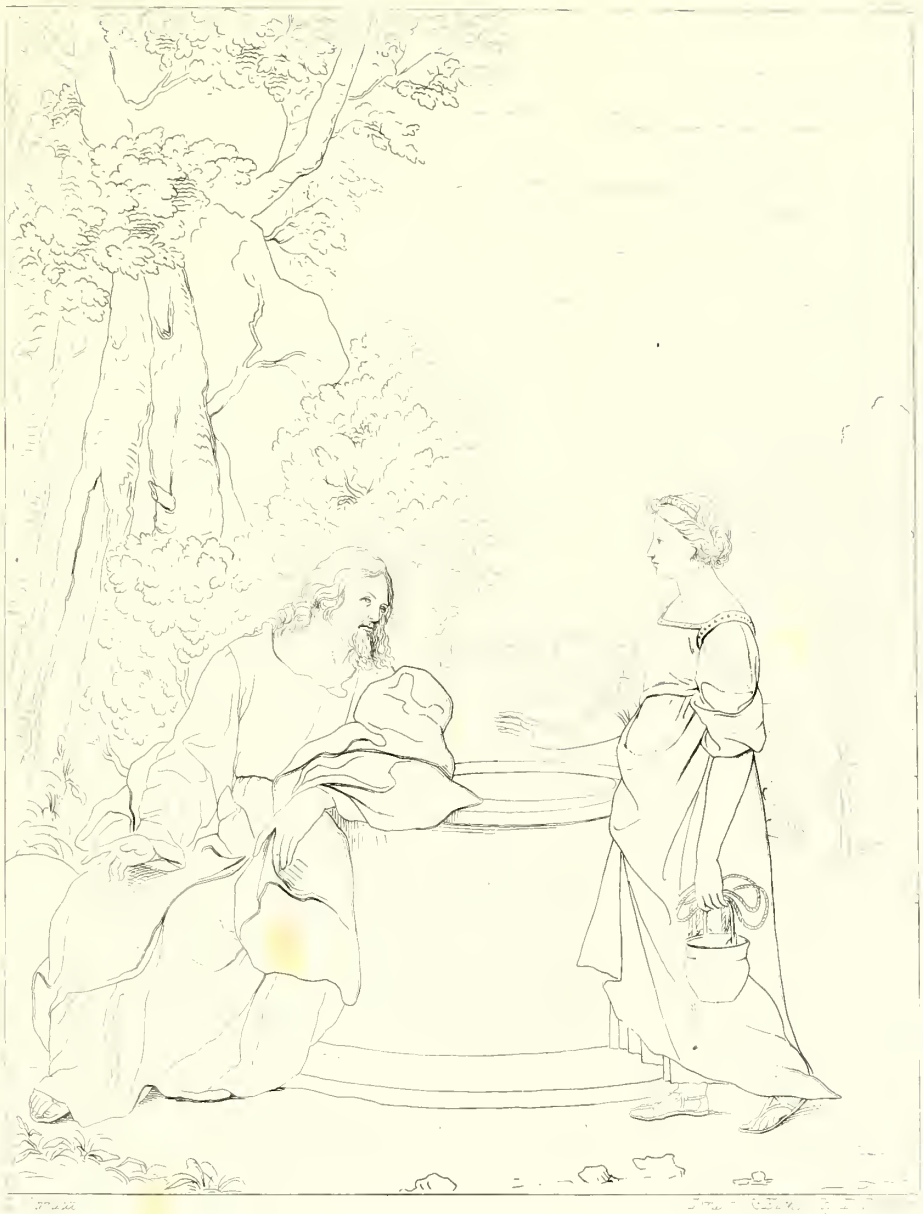

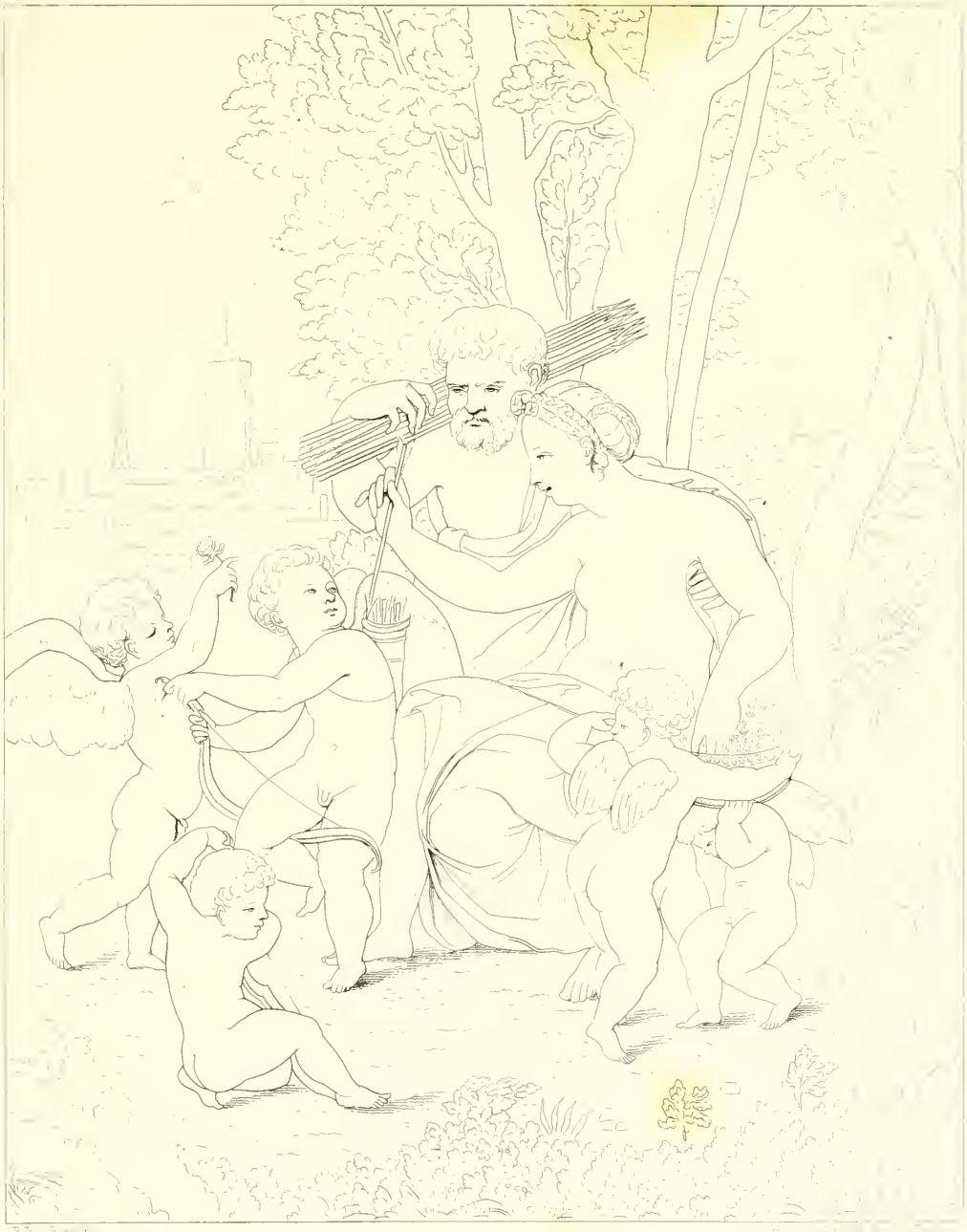

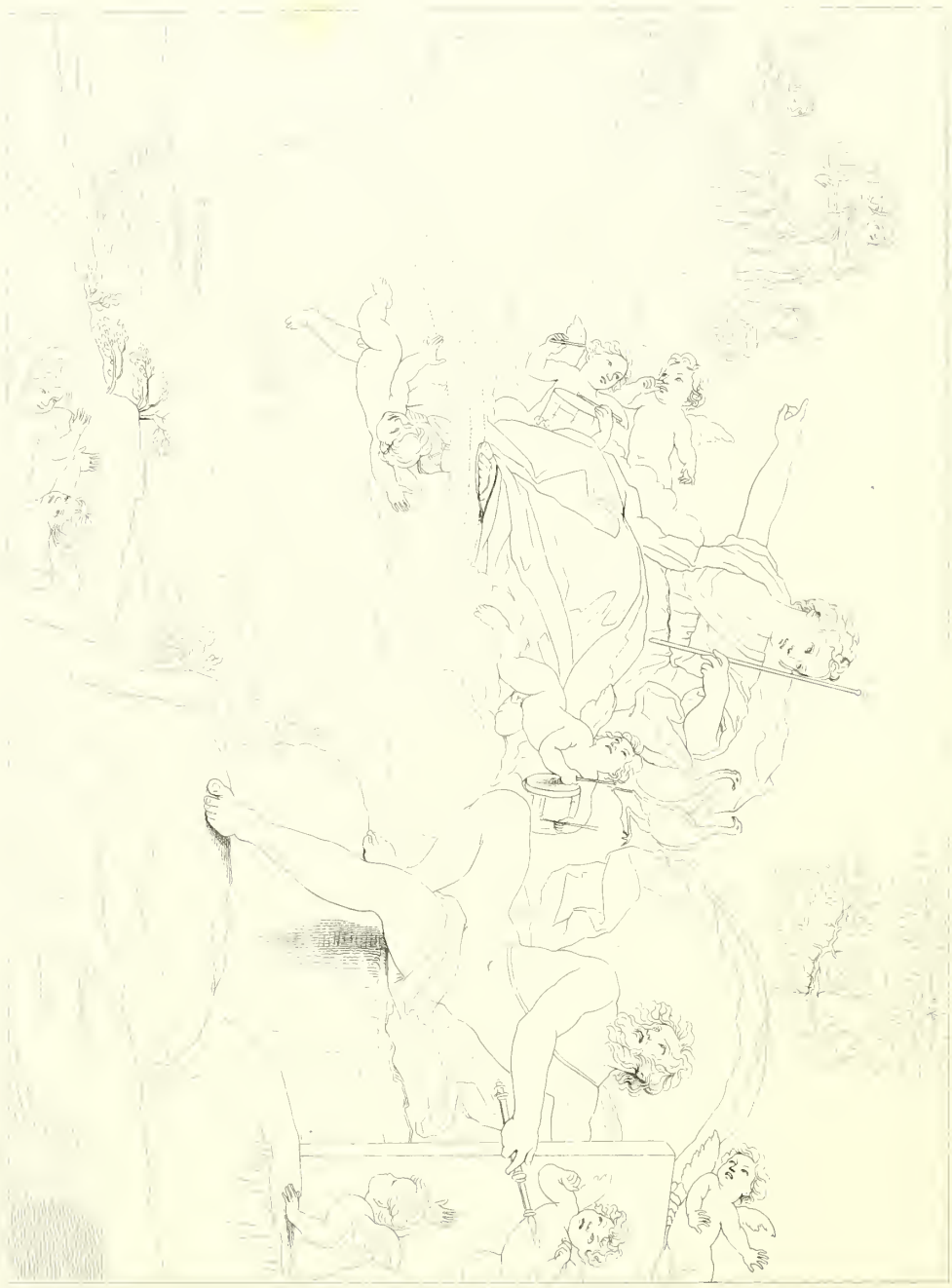

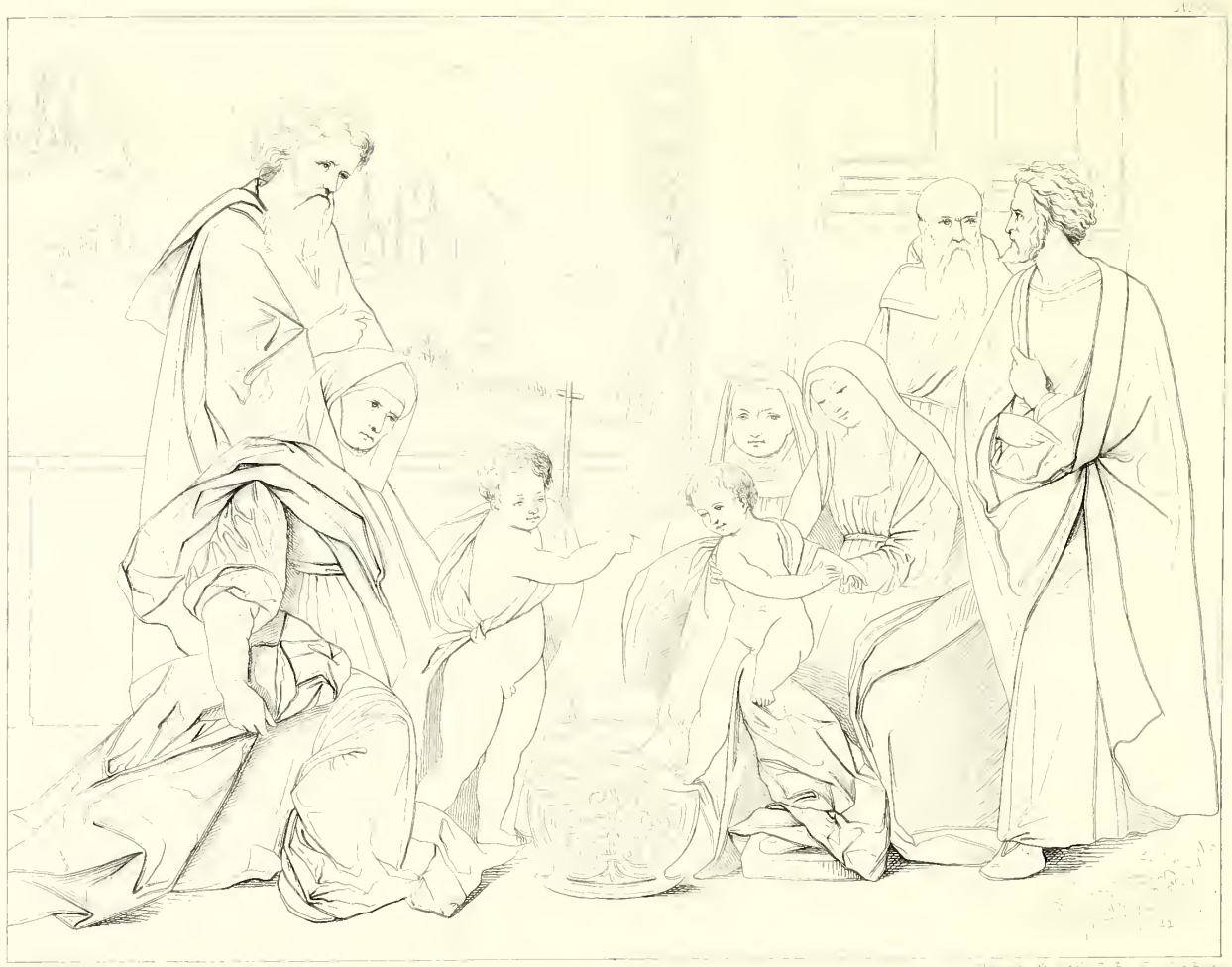

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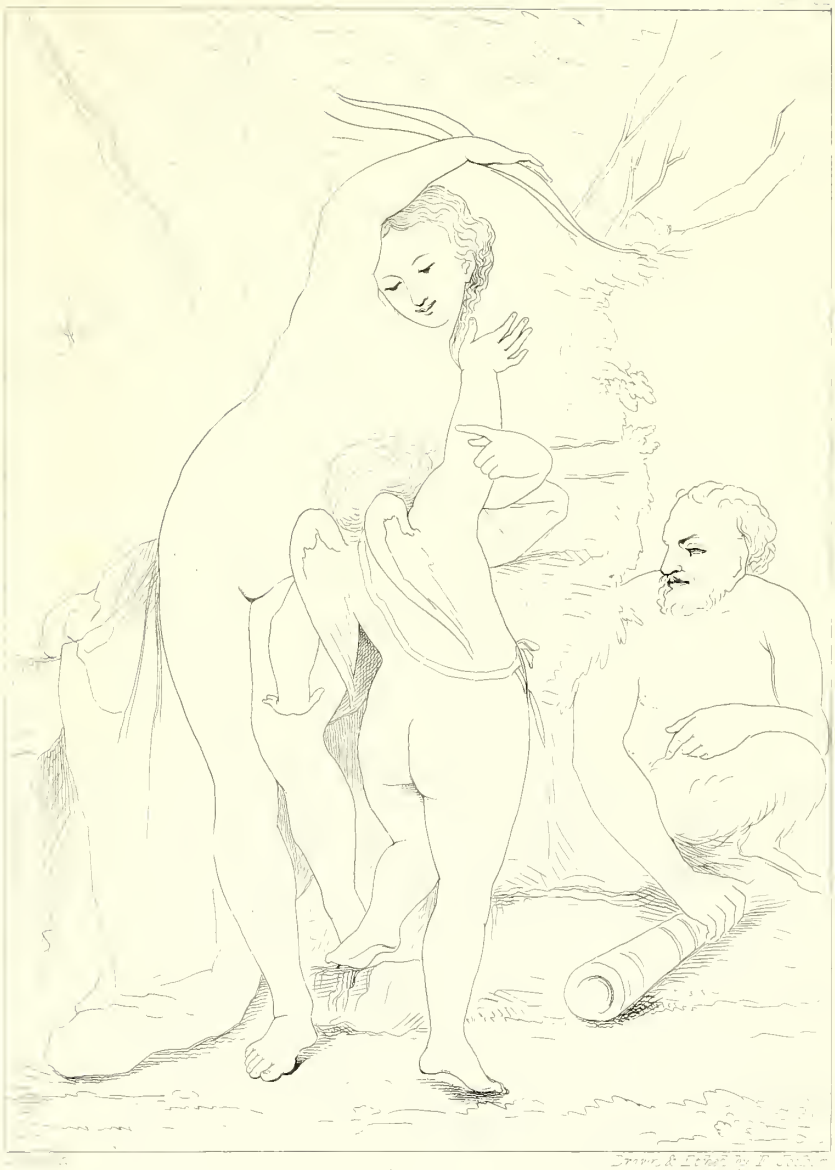

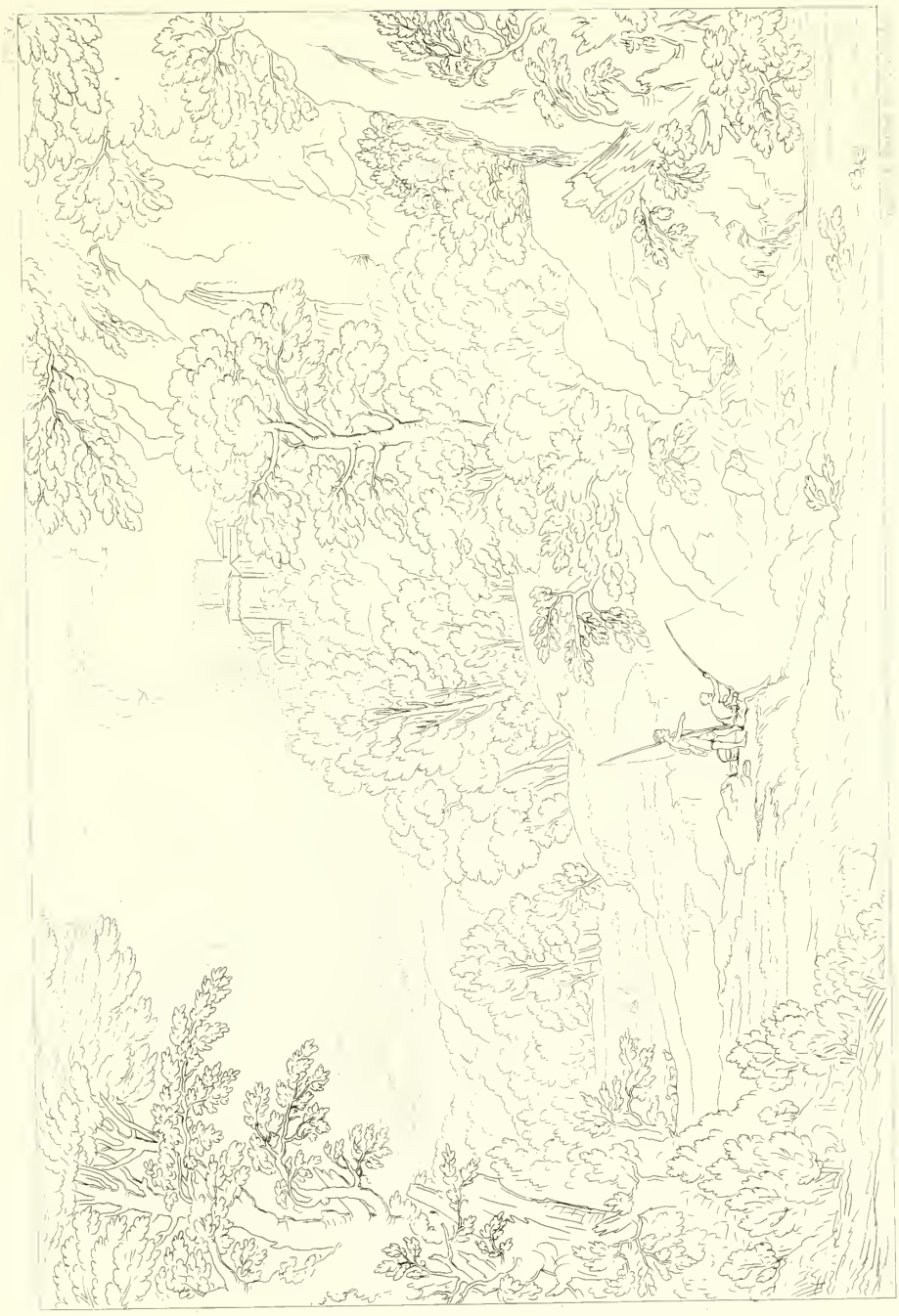

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